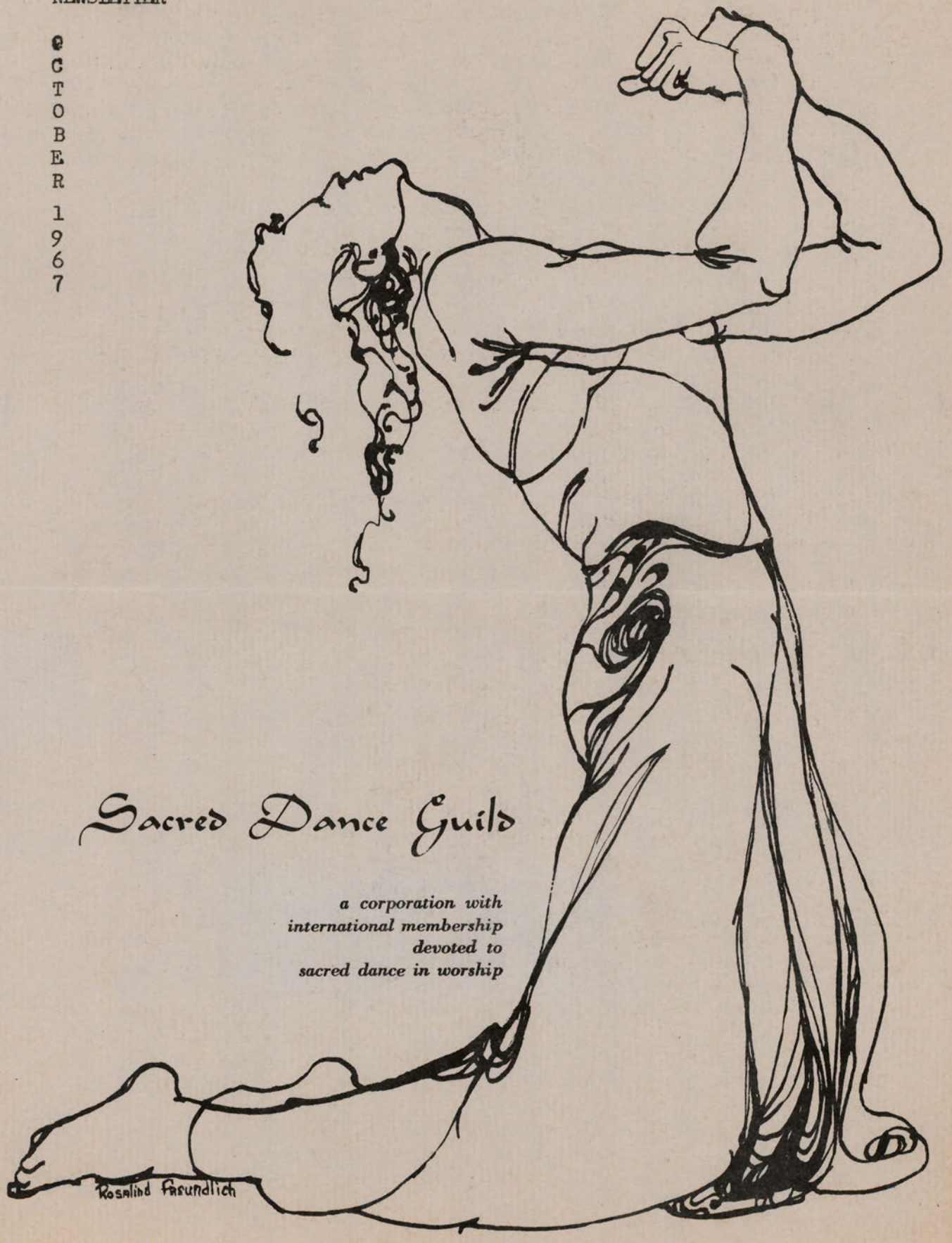
NEWSLETTER

OCTOBER 1967



Sacred Dance Guild

a corporation with
international membership
devoted to
sacred dance in worship

NEWS OF THE EXECUTIVE BOARD

We accept with regret the resignation of two Board members, GLADYS MILLONIG and LYNN SHERWOOD. Personal obligations have taken Gladys from her capacity as National Publicity Chairman, but she will work for the Guild in other capacities. We who know her personally remember the charming and efficient manner in which she has served as Registrar. The Guild also gives grateful thanks to Lynn Sherwood who has served most efficiently as Membership Chairman for several years. She will continue to serve in the study of affiliations and in the area of by-law revisions, and we value her unique contributions.

ANNOUNCING: NEW MEMBERSHIP CHAIRMAN - Wendy Hartman
(93 Orange Turnpike, Sloatsburg, N.Y. 10974)
Send your dues and membership applications to her.
Also, our membership list is available upon request.
Additions and address changes appear in each Newsletter.

CALLING ALL PROFESSIONAL DANCERS, DANCE TEACHERS AND DANCE CHOIR DIRECTORS . . .

The Committee on Workshop Development continues its efforts to locate professional dancers, teachers and directors for its "Resource Rosters". The response to initial mailings has been most gratifying; a large number of completed blanks came back quickly with eager expressions of interest and willingness to serve. Many would serve without professional fee, asking only to be reimbursed for expenses. Letters and blanks are still going out to dancers not contacted previously, and the National Dance Guild has carried a notice about our search for resource people. Our Choir Directors Roster is still very meager, in spite of extra effort to reach directors both in and outside the Guild. THIS IS AN APPEAL! If you are an experienced choir director willing to help the growth of sacred dance in your area, please fill out the blank in the last issue of the Newsletter and mail it to Mrs. Charles Wolbers, 111 S. Green St., E. Stroudsburg, Pa. 18301.

Lost your copy? Recommending other directors (non-members) to help in this effort? Write Mary Jane Wolbers; blanks will be mailed out promptly!

NOTE!

YOUR ATTENTION IS CALLED TO THE FOLLOWING ITEMS OF SPECIAL INTEREST OR IMPORTANCE IN THIS ISSUE OF THE S.D.G. NEWSLETTER.

-An appeal to all S.D.G. members . . . . . pages 3-4
-Info on Mid-Winter Workshop in N.Y.C. . . . . page 5
-Announcement of Annual Meeting & Workshop, Grand Rapids, Mich. . page 6
-June Institute dates and location . . . . . .page 6
-Regional Workshop - New Hampshire & Vermont . . . . . .page 7
-Where to get help . . . . . pages 8-9
-A tribute (see "In Memoriam") . . . . . .page 9
-An invitation to dance choir directors . . . . . .page 12

The SACRED DANCE GUILD NEWSLETTER is issued in April, October and February and is available to members only. Membership may be arranged by sending $3.00 annual dues to Membership Chairman Wendy Hartman (Mrs. Carl), 93 Orange Tpke., Sloatsburg, N.Y. 10974. Dues are payable each February.
PRESIDENT: Mrs. Robert Sonen, 65 Forest Hill Rd., W. Orange, N.J. 07052
EDITOR: Judith A. Bennett, 196 Main Street, Cornwall, N.Y. 12518

TAKE A LOOK AT OUR NEW LOOK . . . .

S.D.G. Executive Boards have talked and thought, planned and studied, for several years now to guide the Guild along creative and constructive lines. The future is exciting and the Guild will be prepared to meet it with a new look -- in new "hot-off-the-presses" resource materials, in equally "hot" plans for 1967-68 workshops, and in this Newsletter. HOWEVER . . . .

PERFECTION ESCAPES US!

We do have a distance to go, yet. The Board, in case any doubt remains, is composed of mere mortals with all the attendant shortcomings and failures, and we do invite you to point them out to us -- kindly, of course! Your reactions, favorable and unfavorable, to our new publications, this Newsletter, and to projected plans, are invited and welcomed. Through such sharing we will grow as an organization.

CIRCLE THESE DATES ON YOUR CALENDAR . . . . . .

February 23-24, 1968

Annual Meeting & Mid-Winter Workshop

Grand Rapids, Michigan

(see p. 6 for more information)

Mid-Winter Workshop

New York City

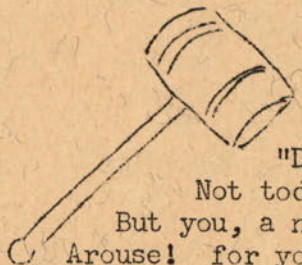
(see p. 5 for more information)

June 26-28, 1968

ANNUAL JUNE INSTITUTE

At a NEW LOCATION -- Murray Grove, a church conference center on the Jersey shore -- see p. 6 for more information.

* *



Presidential Patter

"DANCERS (Poets) TO COME! Orators, singers, musicians to come!
Not today is to justify me and answer what I am for,
But you, a new brood, native, athletic, continental, greater than before known,
Arouse! for you must justify me."

Walt Whitman is an inspiration to those who have something to say - to give. (I'm sure he wouldn't mind my adding dancers to his list of artists in this part-poem, since dancers at heart are "poets in motion".

Where does the motivation start? -- the inspiration that stretches us to use more of ourselves -- to give of ourselves to larger realms of life -- expressing the values and meanings in which we believe -- before, as he goes on to say, "I but

PRESIDENTIAL PATTER (continued)

advance a moment only to wheel and hurry back in the darkness." As I read him and see his silhouette fading into that darkness leaving it to us who care and can to "advance a moment with our talents", I feel full responsibility to AROUSE . . . MOVE . . . . DO . . .

We each have special sources of inspiration, because we need at times to be inspired. Members of the Sacred Dance Guild inspire and help each other; it is our basic purpose of existence as an organization. I am so moved when I visit dance groups in Miami, Florida and others in New Hampshire, by their dance involvement and enthusiasm, and as president hope to be invited by more groups to "drop in".

Dance Workshops give off rays of inspiration for more and better dance as will our new Sacred Dance Kit (see p. 21) . This coming season we look to several exciting Workshops and, as you can see, WE'RE PLANNING EARLY! We learned from the sad cancellation of the recent June Institute that it takes more than spirit -- it takes planning and work to make these affairs a success.

And, WHO WILL DO THE WORK? Who will write, who will call, work on committees to bring about all these exciting plans for the season ahead? WHO WILL KEEP OUR GUILD IN MOTION? Will you? Will you volunteer some time and energy and ideas for the preservation and ongoingness of the Guild? Or are we to become as . . . .

THE RING OF DANCERS (A Fable for Our Times)

"There was once a group of bouncy dancers who loved to dance together. Those who saw these spirited dancers bounce and dance were moved by their spirit and felt the importance of their bounce in a rather dismal, draggy world. The more they danced, the more they liked it -- and the more they sparkled in this dismal, draggy world. Soon new dancers came and joined in the circle and they became even more powerful as they held hands and bounced and danced.

One day the shortest dancer of the group noticed the tallest dancers were bouncing higher than she could. Quite naturally, this took some of the bounce out of her, so she hardly bounced at all, saying, "The others are doing most of it anyway." Now the dancers on either side of this short one found it hard to bounce her up with them, and quite naturally their bounce was reduced considerably. It wasn't long before this strange development ran through the beloved Ring of Dancers in the dismal draggy world. Soon the tallest dancers were the only ones bouncing at all! And then even these few who were strong and bouncy could not keep the dancing ring in motion! Alas, my dear friends, it is too cruel! The rather dismal and draggy world is now completely dismal and draggy, because it has no dancers dancing at all. You see - - - they lost their bounce!"

URGENT! DANCE-WORKERS TO COME! AROUSE!

Here we go! All together now . . . . . .WHEEEEEEEEEEEEEEEEEEEEEEEEE!!!

Pat Lonen

Announcing:

The
ANNUAL MID-WINTER WORKSHOP
February 23-24, 1968

UNIVERSALIST CHURCH OF THE DIVINE PATERNITY, Central Park West and 76th St., New York City

"DANCE LABORATORY WITH MATTEO AND CAROLA GOYA"

A day-and-a-half devoted to experimental study, body training, application of new ideas to the Religious Dance. Starting with class workouts and going on to the church setting, first to discover, then to apply enriching techniques to our current choreography -- a SACRED DANCE CLINIC IN ACTION!

LEADERSHIP: Carola Goya and Matteo (he treated us to splendid day's workshop last February). Together, these dynamic artists have graced TV screens on programs such as Camera 3, Omnibus, Lamp Unto My Feet and Voice of Firestone. They have danced leading roles for the N.Y.City Center Opera and at Jacob's Pillow Dance Festival for many seasons. Ted Shawn says of them, "They are not only great performers, but also inspired teachers and brilliant speakers."

DESIGNED for the EXPERIENCED and the NEW DANCER . . . to include such conderations as:

-What can we draw from the religious expression in ethnic dance ... of India? -- of Hawaii? -- of Spain?
-What motifs can TEEN-AGERS best use in church dance?
-Let's look with a practical eye at church space and sight line problems.
-How do we replace the lost power of FLOOR WORK in church dance?

AND MORE ! ! !

SPECIAL! SPECIAL! SPECIAL PRESENTATION: Matteo in Dance As Prayer, the CBS-TV movie exploration of the universal expression of gesture and worship from ancient to modern times. PLUS live dance demonstration by Sacred Dancers. This will be the Friday evening program to which the public is invited.

REGISTRATION: Friday, 12:00-1:00 p.m.; Saturday 9:00-10:00 a.m. (Closing devotions 4:00 p.m.)

- - - -

Announcing

ANNUAL MEETING AND MID-WINTER WORKSHOP

Friday & Saturday, February 23 & 24, 1968 Grand Rapids, Michigan

East Congregational Church

COME AND WORK WITH . . . .

MARGARET FISK TAYLOR: Who shares her rich experiences in sacred dance leadership so generously in techniques, materials, inspiration.

NELS ANDERSEN: On approaches through body movement and drama.

HARRIET BERG: Dancer, teacher, leader of Community Center Dancers, Temple Beth Israel, and teacher at Wayne State University in Detroit.

LAMONT O'KEY: Professor of Speech, University of Michigan, noted for his work in choral interpretation of the Bible.

COMPLETE INFORMATION will be supplied in the January Newsletter; inquiries may be directed to:

Mrs. John Lucke
1156 Gladstone, S.E.
Grand Rapids, Michigan 49506

ANNUAL JUNE INSTITUTE

June 26-28, 1968 Murray Grove (Lanoka Harbor, N.J.)

(Located on Highway #9 between Toms River and Forked River; 260-acre conference center on Barnegat Bay; easily reached via N.J. Tpke., Garden State Pkwy. south, Rte. 9 OR by bus from Philadelphia or Port Authority in N.Y.C.

FEATURING . . .

NOAMI ALEH-LEAF: Concert dancer, choreographer, teacher and director of the Festival Dance Co., offering a dynamic blend of Judaic and dance backgrounds.

FULL INFORMATION will be provided in the January Newsletter or write Mrs. Robert Sonen, 65 Forest Hill Rd., W. Orange, N.J. 07052.

* * * * * * * * * * * * * * * * * * *

ATTENTION -- SACRED DANCERS IN NORTHERN VERMONT-NEW HAMPSHIRE!

SACRED DANCE WORKSHOP

October 27-28, 1967 Sponsored by First Baptist Church of Burlington
Registration Friday, Oct. 27, 7:00-9:00 p.m., Saturday, Oct. 28, 8:00-9:00 a.m. Workshop sessions on Saturday, 9:00 a.m.-5:00 p.m.

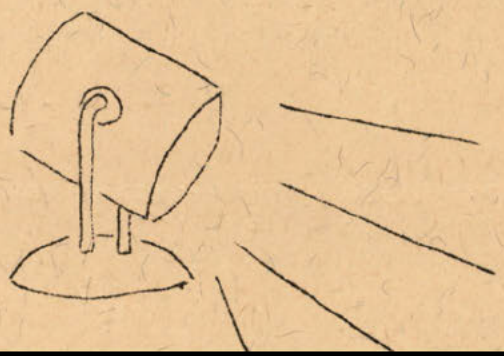
LEADER: Mrs. Evelyn Broadbent

BEGINNERS AND EXPERIENCED DANCERS WELCOME! Especially valuable for those wanting to organize new choirs, and for church school teachers who would like to experiment with creative motion in their classes.

REGISTRATION: $1.00 Rooms and breakfast available for those who want to spend the night Friday; lunch for all on Saturday.

REGISTRAR: Martha Cempe, Pierson Dr., Shelburne, Vt. 05482

* * * * * * * * * * * * * * * * * * *



Spotlight

ON

NEW MEMBERS

SPOTLIGHT ON NEW MEMBERS (continued)

* * * * * * * * * *

NEED HELP??? HERE'S WHERE TO GET IT. . .

Sacred Dance Kit: Sacred Dance Guild, 65 Forest Hill Rd., W. Orange, N.J. 07052
Memo to Churches & Clergy: Mrs. Toni Intravaia, 201 Hewitt Dr., Carbondale, Ill. 62901
Assistance on Area Workshops: Mrs. Charles Wolbers, 111 S. Green St., E. Stroudsburg, Pa. 18301

WHERE TO GET HELP (continued)

Membership Information: Mrs. Carl Hartman, 93 Orange Tpke., Sloatsburg, N.Y. 10974
S.D.G. Brochures: Mrs. Robt. Sonen, 65 Forest Hill Rd., W. Orange, N.J. 07052
Membership List: Mrs. Carl Hartman, 93 Orange Tpke., Sloatsburg, N.Y. 10974
Mailing List (includes non-members): Mrs. Toni Intravaia, 201 Hewitt Dr., Carbondale, Ill. 62901

FROM THE EDITOR'S DESK . . . . . .

IN MEMORIAM

Jeanette Galloway 1948-1967

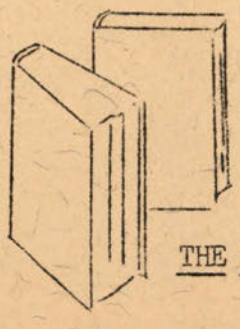
She was only nineteen -- so much to live for -- but she died a brutal death this past summer when the car in which she rode was struck by another car, one which was being pursued by police. I never met Jeanette Galloway, and yet I know her, for we shared at least two things: a love for dance, and a love for humanity. Jeanette taught modern dance in the summer enrichment program of St. Stephen and the Incarnation Church (Episcopal) in Washington D.C. I don't know what sort of a dancer she was -- but I do know what sort of person she was; I know because of the way in which her life touched those of her pupils, and because of the mark she left on them.

Before me as I write is one of the most touching photographs I have ever seen; one which "grabs" as only the stark black-and-white of a newspaper photo can. It is a picture of three young girls (though seven were actually involved) kneeling, arms outstretched, as they danced on the altar of St. Stephen's behind a flower covered coffin. The coffin is Jeanette's, and the girls are her former pupils. Jeanette had worked hard to help the girls raise the necessary funds to take them to Expo 67, where they were to sing and dance in the U.S. Pavilion. It is a tribute to her leadership and inspiration that the young girls she taught gave her this one last gift of themselves as they danced at her funeral, but perhaps it is an even greater tribute that the long-worked-for trip to Expo took place.

"She came with a lot of love," said the Rev. William A. Wendt of St. Stephen's, "and she left with a lot of love. Words can't say much. Jeanette never used words; she showed us."

Would that all of us who, like Jeanette Galloway, love to dance, might reach out and touch lives as she did, leaving the world better for our presence and for our dance.

-ed.



RECOMMENDED READING

THE FOLLOWING BOOKS AND ARTICLES ARE CALLED TO YOUR ATTENTION AS RESOURCES

THE DANCE HAS MANY FACES - new revised edition of the classic by Walter Sorell (Columbia University Press)

THE LANGUAGE OF DANCE - by Mary Wigman, transl. by Sorell (Wesleyan U. Press)

RECOMMENDED READING (continued)

THE MODERN DANCE: Seven Statements of Belief - ed. by Selma Jeanne Cohen (Wesleyan University Press, 1965), contains statements by Jose Limon, Anna Sokolow, Erick Hawkins, Donald McKayle, Alwin Nikolais, Pauline Koner, and Paul Taylor.

FOOTNOTES AND HEADLINES: A Play-Pray Book - by Sister Corita (Herder & Herder, N.Y., 1967), a different kind of book which presupposes that "to play is to pray, and to pray is to play, and both are to rejoice in the goodly fellowship of man and god."

MAN AT PLAY - by Hugo Rahner, S.J., (Herder & Herder, N.Y. 1967), see especially Chpt. IV, "The Heavenly Dance".

SPANISH CATHEDRAL MUSIC IN THE GOLDEN AGE - by Robert Stevenson (University of California Press, 1961), specialized, contains several references to dance.

TWENTIETH CENTURY CHURCH MUSIC - by Erik Routley (Oxford University Press, 1964); author says in his preface, "In church music there has been no age so full of surprises, and so full of promise, as our own."

"Dance Vacation: A Precious Lovely Lesson" by S.D.G. member Louise Mattlage. See DANCE Magazine, July, 1967 (see p. 11 for excerpt)

* * * * * * * *

NEW ART FORMS IN WORSHIP (Excerpts) . . . . . by Margaret Rigg

"All this and more
goes into the art which searches
the art which
probes the meaning and depths
of human existence.
Why?

So that we might see.
So that we may feel, again.
So that we may stand among
all other men
As servants.
As brothers.
And make our confession
In order to worship
with a pure heart;
In order, also, to sing;
Praise;
Rejoice;
Celebrate; To Celebrate:

(Like Jacob, wrestling
with the Angel . . .
Like Jeremiah obediently
buying that plot of land,
against all odds . . .
Like Moses, going back
to Egypt . . .

NEW ART FORMS IN WORSHIP (continued)

Like the Wise Men
following a star . . .
Like Jesus, washing feet,
feeding the multitude,
breaking bread . . .)

Not a simple matter.
Not easy.
Because celebration
And rejoicing and singing and praising
come from people who, like the
New Shoot out of the root of Jesse,
Spring up in the midst of suffering,
pain, sorrow, hunger, poverty, even doubt;
Because something new has happened
And keeps on happening: like coming Alive.
And when that happens, celebration
is the only fitting response.
That's why men paint
Or make music
Or dance
Or sing,
And why men worship.

(Used with permission of THE METHODIST WOMAN, Dec., 1966)

DANCING VACATION: A PRECIOUS LOVELY LESSON (Excerpt) . . . .by Louise Mattlage

"Within us all, and especially within the child before he becomes a man and sees 'through a glass darkly', is great uncharted, undiscovered creative potential. Creativity in the child transcends language barriers. It is so powerful that, having learned to use it, it enriches the mind and heart and soul of the individual and brings with it a new health and vigor. . . . the child who is taught to express his own deep inner needs, feelings and ideas in his own way soon struggles to perfect and to conquer the techniques whereby he can better express himself. Then he dares, as he grows older, to express himself in other ways and is courageous in voicing his own convictions. In contrast, the child who is given rote training alone -- all the answers,so to speak -- including purely technical training in the arts, is far less likely to grow to be a brave and daring creative individual. . . . . Thus, if dance teachers prepare the atmosphere for creativity in their classes, the successful adventure for the child will lead to the desire for further learning. It will lead, not to copyists, but to the development of dynamic and creative adults in all fields of endeavor."

(Used with permission of DANCE Magazine, July, 1967)

EXTEND YOUR MUSICAL HORIZONS (Excerpt) . . . . . by Myron H. Braun

" . . . yet singing and the various arts are basic to man's narration of his story and his celebration of great events. Primitive man told of his loves and his fears with the melodies he invented, while at the same time he danced his story with rhythms that were the very heart-beat of life itself. So melody and rhythm are basic to life. And if our expression of religion has any relationship at all to the deepest experiences of life, to the divine power of creativity that surrounds us, it will not be complete without music and rhythm."

(Used with permission of MUSIC MINISTRY, April, 1967)

* * * * * * * * * * * * * * *

A REVIEW . . . . . by Wendy Hartman

This summer I had the opportunity to attend the Barn Playhouse in Stony Point, N.Y. and see Flower Hujer of "The Juggler of Our Lady" fame in N.Y.C. churches. She presented A Suite of Religious Dances consisting of "Adoramus Te", "Triptych", and "Vision and Sword". The costuming was beautiful and the pageantry lovely, but I did not find the medium of the Renaissance dance to be one through which I could worship. In such a stylized form of dance there was so little freedom of movement and therefore, to me at least, no room in which to freely participate in worship.

The dances were presented in the hope that those who observed would consider using dance in worship services in their local churches. In the discussion period which followed the program, when I suggested that amateur dancers might perform in the sanctuary, Miss Hujer and others on the panel expressed the view that this was an area in which only the professional dancer would be able to perform the task of leading worship correctly.

I am sure that it would be wonderful if there were enough professional dancers interested in dancing in churches, and if the cost would not be far beyond the budgets of most churches. But it leaves out the whole value of the sacred dance to those in the dance choirs -- the discovery of themselves, the discovery of a means of expressing themselves in a new way, and then the sharing of this new expression with their congregations.

I am afraid that I left the evening's performance quite disappointed!

AN INVITATION IS EXTENDED to Dance Choir Directors to write an article dealing with your views on any and all matters pertaining to the dance choir. Articles may be submitted to the editor or to S.D.G. President Pat Sonen (65 Forest Hill Rd., W. Orange, N.J. 07052), and will serve both as a regular column in this Newsletter and as an extension of the "How to Start A Dance Choir" booklet in the SACRED DANCE KIT (see p. 21).

NEWS

OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience)

-Edited by Wendy Hartman

ALASKA

An interpretive choir of teen-age girls has been formed at First Methodist Church in Ketchikan. Dance teacher LEILAH ANDERES is their director.

CALIFORNIA

The Motion Choir of the United Church of Eagle Rock (Los Angeles) made up of six girls and a boy, interpreted in dance "I've Got A Hammer" in a special celebration at their church in May.

JUANA DE LABAN has originated "Panorama of Dance" this past year as a community educational effort, and will do a lecture series this fall.

ELYSE ROBERT of Pacific Palisades danced "The Call of the World Soul" to Debussy's "Sunken Cathedral", symbolizing the awakening of the soul, its cycles of activity and its return to rest.

The Sacred Dance Choir of San Diego, directed by CONNIE FISHER (who has since moved to Texas), danced throughout California this past year. They have put together a dance-drama, "A Hard Rain and A Cross", using the folk song "Hard Rain" and others. The text of the narration is used by permission of Dr. Harold DeWolf, author of the book of the same name. Also in their repertoire is "Job", using Vaughan Williams music.

CONNECTICUT

LOUISE MATTLAGE and her Dancers of Faith took part in a six week Summer Dance Workshop, concluding with an outdoor program of three new dances: "Op Prayer"; "Morning, Noon and Night" (from Hindu scriptures) and "Job".

KATHARINE RUTGERS reports dancing for the Greenwood Travel Club, the National League of American Pen Women, and the Nathaniel Witheral Hospital of Greenwich.

HELEN GRAY of Hartford, with a group sponsored by the South Congregational Church Pilgrim Fellowship, traveled to Taiwan, Japan, Thailand and India this summer, dancing for missions and their areas.

BETTY SIMPSON of Manchester has been invited to take part in the Annual Festival of Christian Arts at Silliman University in Manila in February, 1968. She will also be speaking at various institutions on dance and giving some demonstrations.

ILLINOIS

TONI INTRAVAIA presented lecture-demonstrations on "Poetry and Sacred Movement" at Winkler and Thomas-Attucks Elementary Schools in Carbondale.

(See additional Illinois item on p. 18.)

KANSAS

RANDI DALE took a dance choir of Kansas State University students on an "experiment in communication" in Europe and Scandinavia this past summer. Sponsored by the Wesley Foundation, the group presented dance programs and workshops. In June the group presented "The Mystery of Man"at the Chapel of the Interchurch Center in New York City. A recent addition to their repertoire is "The Prodigal Son", which relates the Biblical material to modern times.

MAINE

MRS. DONALD HENDERSON directs the Rhythmic Choir which participated in a musical program at the First Congregational Church in Blue Hill in July.

MARYLAND

NOAMI ALEH-LEAF was invited to participate in the Religious Theatre Project at the convehtion of the American Educational Theatre Association in New York City last August. Her subject was "Religious Dance as Theatre and as Liturgy". She also performed "Hagar" and "Awake, O Zion" from her concert repertoire, illustrating how movements evolved from traditional gesture and ideas. Of her new work presented last May at Temple Israel (Boston), she writes that it was her first liturgical work which can also be included in a concert repertoire.

WILLIAM WORDEN danced at a wedding service at the M.I.T. Chapel. The bride was a member of Mr. Worden's sacred dance group at Tremont Temple Church in Boston.

The Motion Choir of the First Parish Church (Dorchester) presented a program for Youth Sunday entitled "Dear Land of Home" to music by Sibelius. The group, directed by CAROL DAVIS, wished to make a positive statement in dance concerning their abiding loyalty to the land of their birth, because of the negativism and sweeping condemnation they feel has been expressed recently by some of their contemporaries.

BARBARA BEACH of the Unitarian Church of Marblehead, with her group of six women, presented "Dance in the Church: The Part That Words Can't Say". In comment she says, "Our goal is to 'body forth' (Martin Buber) some encounter we have known in our on-going dance of life, to communicate some fleeting vision, some moment of ecstasy or alienation, some seriousness and some joy in this on-going, ever-exciting wordless dialogue with life." They also launched the "Tri-Works Arts Foundation" with a concert of combined dance-poetry and dance to poetry.

The girls of the Sacred Dance Choir of the Fall River Central and First Congregational Churches, directed by MRS. ALLEN HOLLIS, danced the major part of the services telecast on WTEV in New Bedford. One service dealt with the fall of man and the salvation of man through Jesus Christ; the other dealt with war. In each service the sermon was danced, then preached by the minister.

JANE RENZ, director of a group sponsored by the Women's Alliance of the Unitarian Church in Winchester, reports that their group will present a work, "Ages of Man", this fall. It grew from a class exercise with four groups interpreting joy, conflict, despair and peace.

MARYLAND

ILENE W. SMITH of St. Mary Magdaline Episcopal Church in Rockville reports having served as assistant in arranging creative activities workshops within the Diocese of Washington, as well as staffing a section on Symbolic Movement. Mrs. Smith also directs a creative dance group, open to the community, which meets at St. Mary's, and teaches sessions in creative arts for pre-schoolers through 4th graders in her private studio.

MICHIGAN

JANET LEE of the Methodist Church of Clawson reports that her group has presented recently "Prayer" (Beethoven), "Three Moravian Carols" (Tate), "He Shall Be Like A Tree" (Bowlings), and several Christmas and Easter carols.

JO ANN COOLEY, currently working on her M.A. in Dance at the University of Michigan, reports that she worked with a group of campers this summer in presenting "The Lord's Prayer" in an outdoor setting. Jo Ann has taught modern dance at Jackson Community College and at the Y.W.C.A. of Jackson, Michigan.

NELS ANDERSON of Saginaw reports having taught a course in Creative Rhythmic Movement for the Choristers Guild Seminar at Carroll College (Waukesha, Wisconsin) this past summer. In addition, he served as consultant in rhythmic movement for a lab school in Dayton, Ohio, taught creative dramatic movement at a Religious Drama Workshop sponsored by the Central Pennsylvania Synod at Susquehanna University, and together with his wife JUDY ANDERSON and S.D.G. member RUTH LOOMIS, taught on the staff of the Michigan Youth Conference in Religious Arts.

MINNESOTA

In mid-September a Worship Choir Festival was held at the Mormandale Lutheran Church in Edina. EDITH JONES was guest resource leader for the two-day festival.

NEW JERSEY

DAREN MILLER was resource leader for the New Jersey Area Methodist Leadership Seminar for Youth in August. He reported an exciting week of work with 10-12th graders working at "Expressing Worship through the Contemporary Arts" -- music, drama, dance and art. In his own church in Dunellen his dance choir presented a special evening youth service in dance, using "One God" (Johnny Mathis), "In the Garden" and "Where No Man Stands Alone" (Elvis Presley) and "Long Chain On" (Peter, Paul and Mary). Assistant director of the choir is TED H. WILLIAMS.

BONNIE JONES writes from Drew University (Madison) that she has been active in dance in the Seminary there, as well as in nearby churches. She and another seminarian danced in a jazz service led by Ed Summerlin at Drew last spring. During Advent last year she and four other dancers danced a sermon based on John 1:1-14, presented completely in silence and using lighted candles. The same dance was presented for a sermon construction class at the Seminary, and well received.

PAT SONEN reports the exciting experience of dancing with her daughter, BEVERLY, (a dance major at the University of Wisconsin) for the first time. Together they presented an evening of Dance and Kindred Art Expression for Religious Services at

NEW JERSEY (continued)

the Sea Cliff Presbyterian Church (Long Island, N.Y.) She also conducted a Workshop in Creative Movement for the United Presbyterian Church, U.S.A., at Princeton, N.J. in June, and will serve as a workshop leader for the forthcoming Religious Education Conference, Northeast District, of the Unitarian-Universalist Association on Oct. 21 in Brunswick, Maine.

NEW YORK

VIRA KLAWE reports that she will have a regional dance workshop at the Congregational Church of Huntington, L.I., either in October or February. She also announces that the Raga Dancers welcome contact with other dance groups, and their membership is open to serious permanent members.

VIJA VETRA has opened her own dance studio at 872 Avenue of the Americas in N.Y.C. This summer she gave lectures and recitals in Albany and Cortland, N.Y. and in Provincetown, Mass.

The Wesleyan Dancers (JUDITH BENNETT and BETTY DEAN HYDON, co-directors) presented "Praise Ye the Lord!" for the churches of Liberty, N.Y., and again for the Fall District Meeting of the women's organization of the Reformed Church at that denomination's Conference Center at Warwick. Judy Bennett will return to Warwick to lead a workshop in drama and dance for ministers' wives of the N.Y. Annual Conference of the Methodist Church. Future dates include presentation of "God's Trombones" at the Methodist Church of New City (Nov. 13), and Benjamin Britten's "Ceremony of Carols" at Advent services at the Protestant Chapel at Stewart Air Force Base (Dec. 3) and the Methodist Church of Suffern (Dec. 10)

The Dance Choir of the Cornwall Methodist Church will present a service of worship on Christmas Eve which will be the subject of a photo-feature to be written by the group's director, JUDITH BENNETT, for a future issue of Classmate, a Methodist magazine for older teens. On New Year's Eve the group will present the contemporary mass, "Rejoice", in cooperation with the chancel choir, as a part of a Watch Night Service.

OHIO

A Time To Dance: Symbolic Movement in Worship by MARGARET FISK TAYLOR will be available on Nov. 20th through the United Church Bookstore, 1505 Race Street, Philadelphia, Pa. The book, described in the last issue of the Newsletter, is a revised and updated replacement of her Art of the Rhythmic Choir. Also, her choir can be seen in a 10-minute film, "Appalachian Mass", available on rental basis through Miss Ruth Lister, 126 Garden Ave., Grove City, Pa. 16127. Still ahead in Mrs. Taylor's busy fall schedule:

-Oct. 18: Workshop for District #3 of the Ohio Federation of Music Clubs (Warren, Ohio)
-Oct. 27: Workshop for Elementary Teachers in South Bend, Indiana
-Nov. 21: Program for Music Club of Columbus, Ohio
-Dec. 6: Program of "Carols in Symbolic Movement" at Higley Study Club, Athens.

The Dance Group of the Unitarian Universalist Church of Akron, directed by MRS. JOSEPH TREML, has presented "Jesu, Joy of Man's Desiring" (Bach), "David's Lament-

OHIO (continued)

ation" (Billings), "Mankind, Mankind" (poem by Thomas), "Agadad Kinneret"(19th Century Zionist Nationalist song), and "Break Forth, Beauteous Heavenly Light" (Bach). Currently in preparation is a dance to "The Unanswered Question" by Ives.

SHIRLEY FRITZ reports using the Peter, Paul and Mary recording of "See What Tomorrow Brings" at a Family Camp in Logan, Ohio this past summer. Fourteen adults who had never participated in movement before found this type of involvement meaningful. She also worked with high school age youth of the Methodist Church at Otterbein College in Westerville.

The Otterbein College Dance Group, directed by JOANNE VAN SANT, presented devotions for a meeting of the Board of Trustees last June, and again for a Layman's Weekend Conference in July, using primarily material from the Psalms.

OKLAHOMA

EVELYN GANT introduced basic creative dance movement to adult leaders of the Oklahoma-Arkansas Synod of the United Presbyterian Church at Tulsa University in August.

PENNSYLVANIA

Watch for a TV showing on local educational channels of "The Liturgy of Worship Interpreted in Sacred Dance", filmed recently by the Dance Choir of East Stroudsburg State Teachers College under the direction of MARY JANE WOLBERS. Mary Jane, together with several members of her two groups, led a section on Dance and Worship this past summer at Kirkridge (retreat center) in Bangor, Pa. Her Pocono Chancel Dancers present a program of Israeli dances for the Junior Music Club of Stroudsburg in October, and participate in a Religious Arts Festival at the Brodheadsville Lutheran Church on Nov. 1, as part of an observance of the 450th anniversary of the Reformation. The college group will present a holiday vesper service at Keystone Junior College (LaPlume, Pa.) and Mary Jane will present a solo program for the Beth Israel Sisterhood of Hazelton, Pa. in early November.

SOUTH DAKOTA

DONNA FISHER of Parker writes that several churches in S.D. have used dance in recent Lenten observances. In March a college group presented a meditation on war for a state Methodist Student Movement convocation, dealing with such themes as "the destructive mechanization of persons by military mind-sets, suspicion leading to conflict, grief and suffering of survivors, and the common sorrow over war which might possibly unite enemies." Mrs. Fisher's group presented a worship service at Yankton State Hospital Chapel.

TENNESSEE

LIBBA MOORE presented "New Art Forms in Worship", dance performed to poetry and Scripture, conveying the artist's intent to reveal spiritual ideas and concerns through his work. The program was presented for a Methodist youth group, a Presbyterian church, and for a civic club. Libba will also teach a dance workshop as part of a Methodist Conference Recreational Workshop in October.

TEXAS

The Bebe Kerr Sacred Dance Group presented a service at the Keltys Methodist Church which included "My God and I", "Beautiful Garden of Prayer" and "The Lord's Prayer". The group is directed by MRS. B.G. MASSINGILL of Lufkin, Texas.

A college dance class taught by JOANNA D. LEE of Our Lady of the Lake College (San Antonio) presented a Christmas program at the college which included a Gregorian chant and Mozart's "Alleluia". Shortly thereafter, Mrs. Lee taught a special week of religious dance to the children of Holy Spirit School in Huntsville, Alabama.

WASHINGTON

The Sacred Dance Choir of Brown's Point Methodist Church (Tacoma) presented Easter services and participated in a choir dedication service for the church's three choirs in May. MAXINE GARRISON directs the group.

WISCONSIN

Experience Anonyme, NANCY NATHAN serving as U.S. director (see listing below under Ghana), is presenting lecture-demonstrations on religious dance throughout the state as part of the Extension Dance Programs. Nancy will teach a ten-week introductory course in religious dance for young people in Green Bay, Wisc.

INTERNATIONAL

Ghana

The Ghanaian section of Experience Anonyme has been formed by Drid Williams, currently lecturer in dance at the University of Ghana. The company, composed of Drid and five men from the Ghanaian National Company, has danced for the dedication of a Catholic church in Tewa, and will dance in the Cathedral in Accra this month.

Switzerland

EDITH HOLZ of College Belvedere in Lausanne reports studying mime with Chilian artists Pancho Barrera and Tullia Duymaer.

LATE ADDITION

ILLINOIS

The Motion Choir of the Unitarian Church of Bloomington, directed by JANE PLUM, presented a Christmas Eve Candlelighting Service featuring original music for tape recorder and piano by Abram Plum and the poetry of Rainer Maria Rilke. In April, to augment a sermon entitled "Art and Religion: Picasso", Mrs. Plum danced "Our Search for Meaning" in black costume against a reproduction of Picasso's "Guernica". A children's group, also directed by Jane Plum, danced in a Flower Service in May. The Flower Service, which originated among Unitarians in Czechoslovakia following World War I, represents a celebration of their common bond and heritage, and includes the giving and receiving of flowers.

MEMO TO CHURCHES AND CLERGY (please pass to interested member of your congregation)

FROM: The SACRED DANCE GUILD

SUBJECT: DANCE IN YOUR RELIGIOUS SERVICE* and MOVEMENT IN THE CHURCH SCHOOL**

* Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions. The meaning and values it has to express that which cannot be expressed in any other way is being rediscovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise his name in the dance!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimension to worship with which many can identify and find release and fulfillment.

** Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, NOT preparing for the sake of performance.

HELPS AND GUIDELINES (for clergy and dance directors)

We will mail to you any one of the following aids at the prices listed, or the entire kit at a special rate of $1.50.

- -

SPECIAL OFFER: Entire Kit at $1.50 _____

50 cents _____ 1. Considerations for Starting A Dance Choir
-Who and how to begin
-Using a professional dancer
-Costumes, publicity and other helps

40 cents _____ 2. Choosing A Theme and Music and Evaluating Sacred Dance

Free _____ 3. Roster of Resource People (dancers, musicians, directors)
-There may be someone in your area who is available for help.

40 cents _____ 4. Using Creative Movement in Religious Education
-Easy to read, easy to use classroom techniques to bring new life to the church school.

40 cents _____ 5. How to Plan A Sacred Dance Workshop and BIBLIOGRAPHY

FREE _____ 6. The Sacred Dance Guild Brochure
-Describing the origin, purpose of the Guild, plus officers, membership application.

PLEASE CHECK ITEMS DESIRED, ENCLOSE PAYMENT AND MAIL TO: SACRED DANCE GUILD, 65 Forest Hill Road, W. Orange, New Jersey 07052.

NAME _____

ADDRESS _____

_____ ZIP CODE _____